

THE LUTE.

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EDITED BY LEWIS THOMAS.

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MRS. HELEN TRUST.

NORWICH, the birth-place of Mrs. Helen Trust, has for generations well sustained its character as the artistic centre of the Eastern Counties. In music it has, mainly through the ability of its resident professors, attained great distinction. At its Triennial Festivals important works, such as Spohr's *Fall of Babylon*, Bexfield's *Israel Restored*, Pierson's *Jerusalem*, Molique's *Abraham*, and Dr. Mackenzie's *Rose of Sharon* have for the first time received public performance, in the results of which the whole of that section of society called the musical world has been deeply interested. In the pictorial art, however, Norwich is still more famous. It has a "school" of its own, one established by Crome, and maintained by artists such as Cottman and James Stark. To the last-named the subject of this brief sketch, Mrs. Helen Trust, holds close relationship, as her father, the late John Michael Stark, was a nephew of the celebrated landscape painter. So intimate is the connection between music and poetry that we often see the two arts represented in the same person, and more often still in members of the same family.

In childhood Helen Stark gave indications that the artistic genius of her family lay in her case in the direction of music. Nor were those indications unheeded by her parents. After receiving an education partly in her native city and partly in Paris, the young lady entered the Royal Academy of Music, where she studied singing under the renowned master, Signor Manuel Garcia, and the successful teacher, the late Mr. J. B. Welch. Those studies have, during the last four years, been supplemented by others under Signor Tramezzani of the Naples Conservatoire. On her marriage with Mr. Trust she temporarily retired from the profession. Returning to the concert platform, she commenced to add lustre to the name of Trust, so long well-known and highly-esteemed in the musical profession. Within the last twelve months Mrs. Trust has, by means of a beautiful voice employed in giving expression to songs of an artistic description, risen high in the favour of the public.

CURRENT NOTES.

SINCE the year 1851, the merry month of May has often in England, as well as on the Continent, been chosen by directors of exhibitions for their inaugurating ceremony. In accordance with this custom, the Emperor of Austria went in pomp, on Saturday, the 7th ult., to the building erected in his capital, and, after inspecting the treasures therein, declared the Musical and Dramatic Exhibition to be open to the public. This announcement was received with rejoicings, which found musical expression in the sublime pean, the "Hallelujah," from Handel's *Messiah*. Among the things which attracted general attention, and also excited the enthusiasm of many, were the manuscripts of Haydn, Mozart, Schubert, and Beethoven. Maybe a few were moved to tears at the sight of relics, of trifles once in use or wear by those oft ill-treated messengers from the court of the divine art. The spaces allotted to Austria, Germany, France, Spain, Belgium, Poland, and Bulgaria, were at the outset occupied more or less by exhibits; but that reserved for England was empty. This is inexplicable, for are we not the fore in matters of business and art? Our dukes are least patrons of music, and even our Lord Mayor is

wont to enliven their feasts with song, while the Corporation of London has a large and prosperous Music School of its own. Yet the committees—the one aristocratic, the other commercial—which were appointed to manage the English section, have proved so dilatory in their arrangements as to place this country in the undesirable position of being unrepresented at the formal opening of the Exhibition.

On the following afternoon, Sunday, the 8th ult., a concert, the first of a series, extending over the summer months, was given in the concert-room of the building, the executants being the band of the Vienna Philharmonic Society, and the chorus of the Society of Friends of Music, together with a quartet of principal singers. This united body, numbering 350 performers, gave, under the direction of Dr. Hans Richter, an interpretation of Beethoven's Ninth Symphony, which elicited from the esteemed critic of the *Daily Telegraph* well nigh unqualified commendation, the weak points being found in the singing of the soloists. More enthusiastic still was his praise of the rendering of Mozart's overture to *Die Zauberflöte*, the other piece, there were but two, in the programme. On the evening of the same day dramatic representations were given by a company of actors from Berlin in the Exhibition theatre. Thus the design of the promoters of the enterprise was so far faithfully carried out.

THE Royal Choral Society concluded its series of concerts, extending over the winter season of 1891-92, with a performance of Mendelssohn's *Elijah*, in which Madame Albani took part. Some anxiety was at first caused by the announcement that the renowned *prima donna* was suffering from an attack of catarrh, but her delivery of the passage "What have I to do with thee, O man of God?" at once dispelled all fears as to her present ability to sing the arduous soprano solos with all her wonted charm. Madame Belle Cole easily won for the beautiful solo, "O, rest in the Lord," its customary encore; and Miss Jeanie Rankin made a favourable impression upon the audience by a pleasant voice displayed in the aria, "Woe unto them"; while Mr. Ben Davies and Mr. Watkin Mills gave a most satisfactory interpretation of the music allotted to their respective parts. How the strident Baal choruses and the jubilant outburst, "Thanks be to God," were delivered by the choir needs no telling, since upon a hundred occasions it has proved itself to be the finest choral body in this or, for that matter, in any other country. At any rate, so thought the audience when bestowing upon Mr. Barnby, the indefatigable and successful conductor, their heartiest applause.

VIEWED from an educational point of view the series of six pianoforte recitals now being given on the Friday afternoon of each week, by Sir Charles Hallé, is of the utmost value to students. By the means thus placed at their disposal they are enabled to hear the pianoforte works of Schubert performed in chronological order by an artist equipped at all points for the task. In listening to his interpretation of themes, at once uniform in excellence and varied in character, the pupil gradually arrives at a knowledge of the genius of the great composer, since in every case the executant's aim is to present the music in the letter and in the spirit of its author, that is to say, he plays the written notes with unfailing accuracy, and delivers the aesthetic message contained therein with absolute truthfulness. In the programme of each recital Schubert reigns alone. Even the vocalist of the occasion



is actually constrained to be loyal to the great chieftain. Hence there is no clashing of themes, such as that ever jarring upon the sensitive ear at a miscellaneous concert, but a perfect "concord of sweet sounds."

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FOLLOWING in the wake of the Metropolis, Manchester is about to establish a school of music with, of course, Sir Charles Hallé as Principal. Surely no other is so worthy of the post or so able to fulfil its duties as the musician who, for the last forty years, has been labouring, and that not unsuccessfully, to make Manchester a musical city. It is reported that Mr. Charles Santley is to be placed at the head of the vocal department. Should this prove true, the school will start with the advantage of having an artist of the greatest experience and highest rank as chief of the staff of singing masters.

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THE Bromley (Kent) Musical Society concluded its winter season of 1891-92 with the performance of a programme of great merit. Amongst the orchestral numbers were the overtures, *Der Freischutz* (Weber), and *The Merry Wives of Windsor* (Nicolai), and these with the instrumental accompaniments to Gounod's *Gwalia*, and Mendelssohn's *Loreley*, were played with admirable effect by the band, numbering fifty executants. The choral sections of the two last-named works were sung with appropriate expression by the vocal members of the Society, and the solos were rendered in an admirable manner by Miss Florence Bethell, who subsequently delighted the audience in songs by Mascheroni and Cowen. Nor were they less pleased with the singing of the choir in madrigals and part-songs. Mr. F. Lewis Thomas was the conductor of this excellent concert.

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AFTER an absence of two years from the London concert-room, Master Otto Hegner appeared last month in St. James's Hall to give, in the course of three pianoforte recitals, an account of the results of study pursued during his retirement from public life. Physically the boy has developed into an engaging youth which affords promise of a handsome presence in manhood. Artistically his advancement is equally marked. The executive facility he revealed as a child is now accompanied with decision of attack and firmness of touch; while the fancy with which he was wont to toy and sport with themes now takes a higher flight. This progress was conspicuously seen in Mendelssohn's Variations *Sérieuses*; in Chopin's Impromptu, Nocturne, Scherzo, and Ballade; and in three Impromptus by Schubert. Well-nigh faultless *technique* was exhibited in the performance of Preludes and Fugues by Mendelssohn and Bach; while in the Sonatas by Beethoven, the Appassionate in F minor, Op. 57, and Op. 2, No. 3, the player gave many evidences of having a clear apprehension of their significance and keen appreciation of their beauty. It was indeed a pleasant experience to listen to these examples of highest art under conditions which did not obscure the grandeur of the author by the individuality of the interpreter.

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THE harp appears to be a favourite instrument with our continental neighbours, and compositions for it by Chevalier Charles Oberthür very much in vogue at their musical entertainments. At a recent concert in Paris his "Legende de Fée," and "Fantasia Britannique," were played by M. Georges Boyer, assisted by pupils of the Conservatoire de Musique; and his solo, "Styrienne," was selected by M. Emile Boussagoe for performance at the concert held by him at the Salle Erard. Chevalier Oberthür has just returned to London from a successful professional tour in Ireland. In addition to performances at Waterford and Thurless, he gave two concerts at Limerick and a harp recital at the Royal Irish Academy in Dublin.

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AN interesting series of lectures has recently been delivered at the Royal Institution by Mr. E. Dannreuther, the subject being Bach's Chamber Music.

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MR. EDWARD LLOYD is passing from one triumph to another in Canada and the United States. After the

last performance of the Handel and Haydn musical festival at Eastertide, the ladies of the Boston Orchestral Society presented him with a silver laurel wreath bearing a laudatory inscription. In every other town since visited he has, at least, been decked with verbal wreaths by writers of the press, who have, in their notices, even accentuated the opinion expressed in tumultuous applause by the audiences. "Singers from Europe," says one of the most influential journals, "have appeared here concerning whose abilities the trump of fame has been loudly blown, whose performance has all the more clearly proved their reputation to be the only wonderful thing about them. No such disappointment was in store for the audience in the person of Mr. Edward Lloyd. His voice is of remarkable purity and lovely quality, his skill supreme." This is the recorded experience of all audiences in cities and towns at which he has since sung viz., at Washington, New York, Providence, Montreal, Toronto, Buffalo, Quebec, Hamilton, London, Chicago, and Cincinnati. His reception in New York was specially enthusiastic. Mr. Lloyd sails for England on the 11th inst., and will appear on the 22nd inst. at the Crystal Palace, where he takes the *title rôle* in the representation of *Judas Maccabaeus*, Handel's martial oratorio.

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ONE of the interesting musical events occurring on Tuesday, May 10th, was the production at the Crystal Palace of the new opera, *Nydia, the Blind Girl of Pompeii*, by Mr. George Fox, whose previous compositions of a less elaborate nature had raised in the minds of the Sydenham audience expectations of a successful work on a larger scale. Whether these expectations of a meritorious display were fully realised might fairly be questioned, but it is beyond contradiction that the proportions of the piece were large enough to satisfy the most exacting of his patrons. What libretto could be more extensive than that now utilized, one which embraces the chief incidents in Bulwer Lytton's novel, "The Last Days of Pompeii"? It has for scene of action the picturesque city with the dread mountain looming in the background, and for *dramatis persona* such characters as the blind girl, Nydia, the gentle Iona, the noble Glaucus, the vicious Arbaces, and the Christian Olinthus. It has contrasts so striking as those presented by victims in the gloomy dungeons of the arena, and the gay revellers dancing in the glorious sunshine. It has indeed a plenitude of varied materials sufficient to cause embarrassment to anyone unskilled in the construction of a romantic drama. That the requisite skill has been at the command of the librettist cannot be maintained, since comparatively trifling incidents are allowed too much room, while important events are crowded too closely together. Hence, the figures of the musical picture are not artistically grouped.

The composer of *Nydia* has been content to work upon well-known lines. His object appears to have been the production of effect by familiar means rather than by original devices. So long as the themes were suitable he cared not whether they partook of the characteristics of either this or that school of music. Thus the quiet English song is found in relief to strains competing in strength and vigour with those of Verdi, the living chief of Italian composers, and the light and piquant tunes of the French style of ballet music were heard in alternation with "representative themes" after the manner of Wagner, the founder of the modern German music-drama. By resorting to combinations the individuality of the music has been sacrificed, but, on the other hand, the demands of the subject have been fairly met, and general effect has been obtained. Being himself a singer of experience, Mr. George Fox has bestowed care upon the vocal sections. The aria, "Buy my Flowers," as well as the ballad, "The Wind and the Beam love the Rose," both allotted to the title-part, together with the soprano solo, "Glaucus, my Heart is Breaking," may be cited as examples of his art. The most vigorous piece of orchestration in the work is the "Intermezzo," which pictures in powerful colours the devastation wrought by the eruption of the mountain. Throughout the opera the instrumentation gives evidence of discretion upon the part of the composer. Generally

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speaking, the first representation of *Nydia*, under the direction of Mr. Edward Jones, was worthy of commendation, the principal characters being taken by Mlle. De Rideau (*Nydia*), Madame Giulia Valda (*Ione*), Mr. Durward Lely (*Glaucus*), Mr. Henry Pyatt (*Arbaces*), and Mr. Walter Clifford (*Olinthus*). At the termination of the performance the composer, Mr. George Fox, was called before the curtain to receive the applause of the audience.

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On the same afternoon a large audience, including the Lord Mayor, the Sheriffs, and other city magnates, assembled together at the Lyric Theatre to witness a performance of Auber's *Fra Diavolo* by students of the Guildhall School of Music. The opera had previously afforded pleasure to a smaller company in the class-room of the building on the Embankment, and it is gratifying to state that the verdict then passed was again pronounced in a still more certain voice when the pupils exhibited their talents under the more favourable, though at the same time more trying, conditions of a public stage. Of course they found it an easier matter to acquitted themselves with credit in the music than in the portrayal of the several characters of the piece, the knowledge of the one art being readily obtained from the experienced singing-master, that of the other only from practice on the boards of a theatre. Many can make a good show in singing, and some are able to appear to advantage in acting, but only a few ever arrive at distinction in presenting the two arts in combination. It may be remarked that a work relying less upon the comic element than the one chosen might have afforded the students a more profitable course of discipline. However that may be, several of the melodies in *Fra Diavolo* are most engaging, and these were rendered by the executants in a manner so effective as to gain hearty applause. Especially meritorious was the impersonation of Zerlina by Miss Jessie Bradford. The efforts of Mr. Wilfred Ackfield as the brigand chief, of Mr. Henry Laud as Beppo, of Mr. Patrick O'Connor as Lorenzo, of Mr. Charles Hinchliff as Giacomo, of Mr. Fred. J. Vigay as Matteo, of Mr. Wyatt Keith and Miss Annie Fisher as Lord and Lady Alcаш were highly appreciated and generously acknowledged. Both the orchestra and chorus were efficient, and the whole performance, under the direction of Mr. Hermann Klein, was most praiseworthy.

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WHILE Herr Heinrich Lutter was on the afternoon of the 10th ult. giving a pianoforte recital in St. James's Hall, Mr. and Mrs. Oudin were entertaining a goodly company at Princes' Hall with a vocal recital. It is pleasant to state that the pianist, selecting for solos an *Impromptu* by Schubert, a *Study* by Henselt, and the popular "*Invitation à la Valse*," by Weber, increased the respect entertained by amateurs on a previous occasion, his playing being free from the constraint of manner attending the first appearance made by him in this country. His programme was judiciously varied by Schubert's pianoforte trio in B flat, and Beethoven's violin sonata in G major, in the performance of which he was assisted by M. Emile Sauret and Mr. Whitehouse.

The vocalists, Mr. and Mrs. Oudin, gratified their numerous patrons with an interpretation of a programme which contained nothing that could with fairness be refused a place in the category of artistic songs. At the outset, Gounod's "*Le Vallon*" struck the note of distinction, since the verses by Lamartine and their setting by the great composer, partaking alike of the quality of poetry, appeal to those who are susceptible of refinement in thought and expression. To the multitude attached to the prevalent "*Ta-ra-ra-boom-de-ay*" style of music, the pathos of the words and the tenderness of the melody offer no charm whatever. Happily, some of the audience gathered together in Princes' Hall were of the small minority who give no countenance to the generally accepted alliance formed between music and the vulgarity of either the street or salon. The choice of Gounod's air to serve as the opening piece of the recital was a happy one, as it afforded Mr. Oudin an opportunity to display the most striking characteristics of his singing. From this example it was at once seen that fervency of delivery

was the prominent feature of his art. Moved by this means to sympathy with the executant, one failed to notice that his tones were troubled with the vibrato which mars so much that is good in the French school of singing, of which the American artist, Mr. Oudin, is apparently an admirer. During the afternoon he revealed many excellent qualities, and, it must be added, some of the defects of that school. But, as the English tongue was not in favour on that occasion, the full force of the objectionable points was not brought home to the minds of the audience. At any rate, they rewarded by hearty applause the efforts made for their entertainment by both Mr. and Mrs. Oudin.

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On the evening of the same day, a flute recital was given at Princes' Hall by Mr. Frederick Griffiths, who, amongst other things, played in a new suite specially composed for him by Mr. Edward German. The vocalists were Miss Hannah Jones and Mr. Arthur Oswald, the pianist being Mr. Edward German.

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To assist in the advancement of music, the Edinburgh firm of publishers, Methven, Simpson and Co., is instituting a competition in the creative branch of the art. For the best sacred or secular cantata, with solos, full chorus, and complete orchestral accompaniments, a prize of £100 is offered; and for the best set of two-part songs, similar in style to works of that description by Pinsuti and Abt, a prize of £25; while for the best song and for the best set of waltzes a prize of £10 will respectively be awarded. The primary condition announced is that every competitor must substantiate his claim to be a British subject. Works for competition must bear a motto or *nom de plume*, and be forwarded to Methven, Simpson and Co., by the last day of the present year.

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At the fifth of the present series of concerts given by the Philharmonic Society, a pupil of Dr. Joachim, Fratlein Wietrowetz, achieved a great success in Mendelssohn's violin concerto, the executant being recalled four times to the platform to receive the applause of the audience. Bearing in mind the ease with which the members of this once sedate and exclusive Society have lately been moved to excitement, one was naturally unwilling to regard this demonstration as any proof of the presence of extraordinary merit; but as it exactly tallied with the verdict previously passed upon the lady's playing by the public at Mr. Mann's benefit concert, and at Miss Fanny Davies's recital, none felt disposed to call into question its propriety. Only twice was Miss Dora Bright recalled for playing in her own *Fantasia* in G for pianoforte and orchestra; but for all that, there was a true ring of sincerity in the plaudits bestowed on the young English artist. Signorina Giulia Ravogli was awarded the honour of an encore for her fine delivery of Mozart's recitative and aria, "*Non più di fiori*," and was also heard to advantage in Rossini's beautiful duet, "*Quis est homo*," the soprano part being taken by her sister Sofia. Under the direction of Mr. F. H. Cowen the band performed Brahms's Symphony in F, and Beethoven's overture, No. 4, to *Fidelio*.

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A SELECTION of pianoforte works composed by Mr. Aguilar, was performed by that accomplished musician at a recital given by him on the 16th ult., at St. James's Hall. The programme contained amongst other things a Prelude and Fugue in E minor, a Sonata in D, a sketch, "*Waining Day*," two melodies, the one entitled "*A Dream*," the other, "*Away*," and these pieces were rendered with so much ability as to enforce the claims they undoubtedly have to the favour of the musical public. On this occasion their merits received instant and hearty recognition.

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UNDER the direction of Mr. N. Vert the Misses Nora and Frederica Conway gave, on Tuesday afternoon, May 17th, a dramatic and musical recital at Steinway Hall. Of the numerous and fashionable audience it may with safety be said there was not one among them unresponsive to the claims to favour so eloquently advanced by the entertainers. The several recitations were rendered by Miss Nora Conway with grace of

utterance and charm of manner; while the varied songs of the well-selected programme were interpreted by Miss Frederica Conway with sweetness of tone and truthfulness of expression.

THE Queen's Hall of the People's Palace was on Saturday, May 21st, filled to its utmost capacity by an audience evincing hearty appreciation of a performance of Handel's *Judas Maccabeus* given by the Popular Musical Union. At the outset interest in the work was kindled by the choral utterance of the prayer, "O Father, grant a leader bold and brave," and the Priest's appeal to the people to "Arm" in defence of their nation, followed as it was by the response of the hero, Judas, eager to lead his countrymen into the "conflict of unequal war." As the representation of the "military oratorio" proceeded, the interest of the listeners underwent no abatement until the shout of triumph, "See the Conquering Hero comes," had in turn been silenced. The solo vocalists, Miss Edna Gray, Miss A. B. Devonshire, Miss Helen Pettican, Mr. Wilbur Gunn, and Mr. Joseph Claus, ably sustained the music allotted to the respective characters. Praise of the heartiest description should be accorded to both the choral and the instrumental members of the orchestra, and also to the conductor, Mr. W. Henry Thomas, for his skilful and successful direction of the united forces under his command.

AT the recital given in Princes' Hall on Saturday afternoon, May 21st, Herr Bonawitz was the performer and Mr. Edgar F. Jacques the verbal interpreter of pianoforte works illustrating the progress of music from the fifteenth to the nineteenth centuries. At the beginning of the scheme was a composition dated 1452, by Conrad Paumann, at the end an arrangement by Liszt of Mendelssohn's "Wedding March." Should Mr. Jacques consent to the publication of his interesting and instructive lecture he will be conferring a benefit upon students of musical history.

THE OPERA SEASON AT COVENT GARDEN.

To a large extent the first fortnight of Sir Augustus Harris's opera season was made up of the two strangely contrasted works by which Pietro Mascagni has become known. A beginning was made on the 16th May by the introduction to Covent Garden of *Cavalleria Rusticana*, previously only seen in London at the Shaftesbury. Madame Calvé, who was new to this country, as Santuzza, showed herself a tragic actress of the highest class and a competent singer. Signor de Lucia, the tenor, has improved since he was here five years ago, but we prefer Signor Vignas' reading of the callous Turiddu. M. Dufriche excellently hit off the characteristics of Alfio without making any great effect with the muleteer's song. Mdlle. Giulia Ravagli imparted histrionic strength to Lola, and a repetition of the *intermezzo* (finely played under the *bâton* of Signor Mancinelli) was insisted upon. The opera was preceded by *Philémon et Baucis*, in which Mdlle. Sigrid Arnoldson, and MM. Montariol, Plançon, and Castelmary appeared, but although M. Leon Jéhin was at the conductor's desk, the performance had not the spirit of last autumn, when the principals were Mdlle. Simonnet, M. Engel, M. Bouvet, and M. Lorrain.

On the 20th, Madame Emma Eames and M. Van Dyck re-appeared in *Faust*. As Marguerite, the American soprano sang with the same refinement as last year, whilst the Dutch tenor repeated his manly version of the title part. M. Plançon, who more nearly approaches Edouard de Reszke than any bass who has visited England for several years, was a very fine Mephistopheles.

L'Amico Fritz was to have been produced on the 21st, but in consequence of the illness of Madame Calvé, *Orfeo* was substituted at the last moment. Of course, Mdlle. Giulia Ravagli was the distressed poet, Mdlle. Sofia Ravagli the Euridice, and Mdlle. Bauermeister L'Amore.

Nothing occurred on the 23rd to further postpone the performance of Mascagni's second opera, concerning which considerable difference of opinion exists in

composer's native land. It has been asserted by a few of the more extravagant eulogists of Mascagni, that he made a mistake in not producing *L'Amico Fritz* before *Cavalleria Rusticana*, thereby ignoring the circumstance that the latter was the outcome of a prize competition but for which the opera might still have remained in the composer's desk. There would, however, have been little chance for his setting of the Erckmann-Chatrian story had it not been preceded by the vivid and compact *Cavalleria*. The one-act Sicilian tragedy always strikes us as containing material for three acts; whereas the three-act Alsatian idyll has no more than might conveniently be got into one. Such a curious policy of procedure—in the first instance unpremeditated—is emphasized by the *Cavalleria* being turbulent throughout, whilst *L'Amico Fritz* never evokes the slightest thrill of excitement. This would not matter if drama were still considered apart from the music of an opera, but our later instructors have insisted upon the indissolubility of the union. This being the case, and as Mascagni has never been credited with a desire to return to the forms of Bellini and Donizetti, *L'Amico Fritz* must be voted weak without being prolix. Were it possible in these days to regard the music irrespectively of the action to which it is wedded, we should consider it, on the whole, quite equal to the score of *Cavalleria Rusticana*, and should it fail to hold its own among other operas of the time, the misfortune—we use the term advisedly—will be due to the lack of wisdom evinced in the subject.

Musically, there are many exceedingly happy moments in *L'Amico Fritz*. Chief among them is the so-called "Cherry Duet," which is pervaded by a tender strain of simple melody that lingers in the memory from the first hearing, and is deliciously accompanied. This number is short, but a gem in its way—as bright and fresh as the surroundings amid which it is sung. Then, again, there is the following duet in which Fritz, won over by the ripe cherries picked for him by the pretty and guileless Suzel, praises the beauty of Spring as disclosed on this sunny morning, whilst the maiden recognises the hand of the All-giver. This is a more elaborate piece than its predecessor, and is almost as engaging. When the Rabbi David bids Suzel recite the Biblical story of Rebekah at the well, the music naturally assumes a more devotional tone, and from no point of view can fault be found with this particular section. The whole of this act is indeed replete with charm, and if it stood alone—with a short prelude and epilogue without descent of the curtain—might be as often played as the *Cavalleria* without tiring the ear. The *intermezzo* is scarcely suited to the place it occupies, and might well be made the overture, as it is based upon the strain reminiscent of the Hungarian style, supposed to be played on the violin by the gipsy Beppe prior to his entrance. The choral work is not important, though it is suggestive where it occurs, and, saving at the end of the first act, being sung entirely behind the scenes, seems to exercise a mysterious influence over the two principals. This would go to show that Mascagni's taste undoubtedly inclines to the dramatic and were not such evidence set aside by his choice of so uneventful a theme as "*L'Ami Fritz*."

To sum up, Mascagni's latest work leaves his reputation just where it was before its production. *L'Amico Fritz* demonstrates that he has the gift of melody in abundant quantity, that he has taste and feeling, and that he can express the changing sentiments of his characters very felicitously through the medium of the orchestra. But all this we learn from *Cavalleria Rusticana*. The Covent Garden performance was highly creditable both to the *artistes* and the management. Madame Calvé and Signor de Lucia, as the lovers, did all they could for the work, and gave their duets so irreproachably, that it would have been almost ungracious to protest against the encores they accepted. Mdlle. Giulia Ravagli was a spirited representative of the young gipsy, and M. Dufriche was by turns dignified and quietly droll as the Rabbi, who so adroitly contrives that Fritz shall become a Benedick. The band, under Signor Bevignani, contributed its share in earning the approval bestowed upon the initial performance in England of *L'Amico Fritz*.



"Lute," No. 114.*Also published separately, Price 3d.***"Behold, how good and joyful."****Anthem for Four Voices.**

COMPOSED BY

FERRIS TOZER, MUS. BAC. OXON.

PSALM CXXXIII.

Moderato. M. M. $\text{d} = 50.$

LONDON:

F. PATEY & WILLIS, 44 GT. MARLBOROUGH ST., W.

Soprano.

Alto.

Tenor.

Bass.

Organ.

Moderato. M. M. $\text{d} = 50.$

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is, Be - hold, Be - hold how good and joy - ful a thing it is,

how good and joy - ful, how good and joy - ful, Be -

how good and joy - ful, how good and joy - ful a thing it

how good and joy - ful, how good and joy - ful, Be - hold, be -

how good and joy - ful, how good and joy - ful,

hold, be - hold how good and joy - ful a thing it is,

is Be - - hold how good and joy - ful a thing it is, - - -

- hold how good and joy - ful a thing it is, - - -

Be hold, be

how good and joy - ful a thing, Bre - thren to

how good and joy - ful a thing, how good and joy - ful a thing, Bre -

how - - good and joy - ful a thing, Bre - -

- hold how good and joy - ful a thing it is, to

Be -

dwell to - geth - er in un - i - ty, Bre thren to dwell to -

thren to dwell in un - i - ty, Bre - thren to dwell to -

thren to dwell in un - i - ty, Bre - thren to dwell to -

dwell to - geth - er in un - i - ty, Bre - thren to dwell to -

geth - er in un - i - ty, Bre - thren to

geth - er in un - i - ty, Bre - thren to dwell to -

geth - er in un - i - ty, Bre - - thren to dwell to -

geth - er in un - i - ty, Bre - thren to dwell to - - geth - er to

dwell to - geth - er in un - i - ty, to - geth - er in

geth - er to - geth - er in un - i - ty, to - geth - er in

geth - er to - geth - er in un - i - ty, to - geth - er in

dwell to - geth - er in un - i - ty, in

Andante: M.M. = 60.

oint-ment, up - on the

It is like the prec - ious oint - ment, up - on the

head, up - on the head, that ran down un - to the beard, even
head up - on the head, that ran down,

un - to Aaron's beard, and went down to the skirts of his
that ran down, and went down to the skirts of his

Senza Orga

rall molto.

cloth - ing, went down to the skirts of his cloth - ing.

cloth - ing, went down to the skirts of his cloth - ing.

Org. rall molta

Andantino.

mf

Trebles
only.

It is like the dew of Hermon, It is like the dew of

Organ.

mf *mf* *mf* *mf*

Senza Ped.

Her - mon, Which fell up - on the hill of Si - on, Which

Ped.

fell up - on the hill of Si - on, the hill - - of Si - on; It is

like the dew of Her - mon, It is like the dew of Her - mon, Which

rall.

fell up - on the hill of Si - on, Which fell up - on the hill of Si - on.

rall.

Allegro.

Soprano. *f* For there the Lord prom - is - ed His blessing,

Alto. For there the Lord prom-is'd His blessing,

Tenor. For there the Lord prom - is - ed His blessing and

Bass. Allegro $\text{♩} = 138$. For there the Lord prom - is - ed His bless.

Organ. *f*

and life for e - ver-more, for e - ver - more, for there the Lord ---
 and life for e - ver-more, for e - ver - more, for there the
 life for e - ver-more for e - ver, e - ver - more, for there the
 ing, and life for e - ver-more, for e - ver - more, for there the
 prom-is'd His bless - ing, and life for e - ver-more, for e - ver
 Lord - - - prom-is'd His blessing, and life for e - ver-more, for e - ver
 Lord - - - prom-is'd His blessing and life for e - ver-more, for e - ver
 Lord - - - prom-is'd His blessing and life for e - ver-more, for e - ver

rit. un poco.

- more, and life for e-ver-more, and life for e-ver-mora for e-ver
rit. un poco.

- more, and life for e-ver-more, and life for e-ver-mora for e-ver
rit. un poco.

- more, and life for e-ver-more, and life for e-ver-mora for e-ver
rit. un poco.

- more, and life for e-ver-more, and life for e-ver-mora for e-ver
rit. un poco.

a tempo.

more; For there the Lord, prom - is - ed His blessing,
a tempo.

more; *a tempo.* For there the Lord promis'd His blessing,

more; For there the Lord prom - is - ed His blessing, And

more; For there the Lord promis - ed His bless -

f a tempo.

And life for e-ver-more, for e-ver-more, for there the Lord promis -

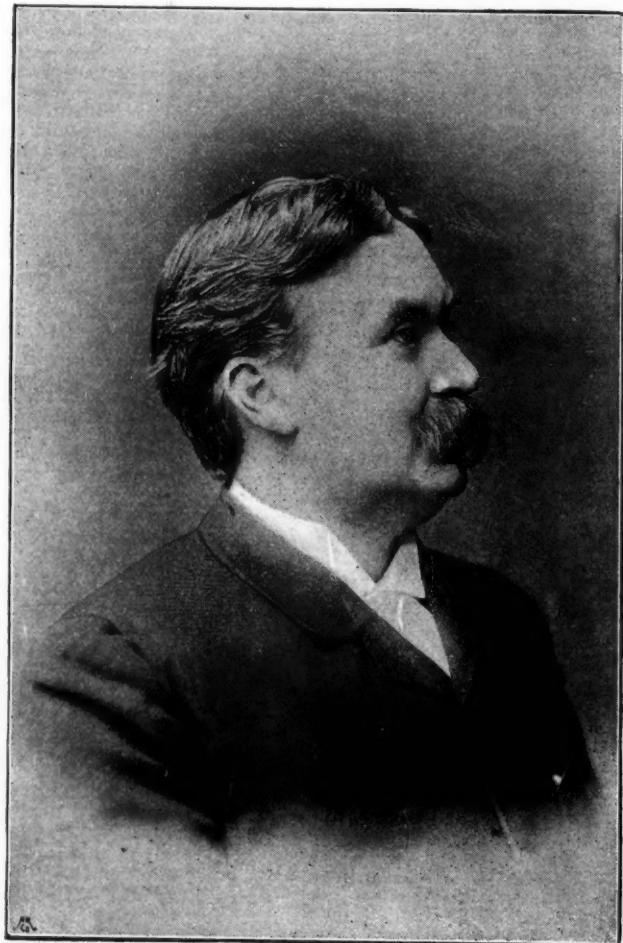
And life for e-ver-more, for e-ver-more, for there the Lord promis -

life for e-ver-more, for e-ver, e-ver - more, for there the Lord promis -

ing, And life for e-ver-more, for e-ver-more, for there the Lord promis -

there the
there the
there the
here the
for
for
for
e-----
ore.
ore.
ore.
ore.
ore.





MR. WILLIAM SHAKESPEARE.